MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 66 TOLEDO, OHIO SEPTEMBER, 1933

PORTRAIT OF A GENTLEMAN JACQUES LOUIS DAVID

GIFT OF PRESIDENT ARTHUR J. SECOR

MUSEUM NEWS

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EDITOR: BLAKE-MORE GODWIN, M. A., DIRECTOR, THE TOLEDO MUSEUM OF ART

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses. *George W. Stevens.*

EDITORIAL

CHANGING conditions bring new problems. Out of the day's necessity grow millions of idle hours. The machine has shortened our week and lengthened our days.

And to what end?

To the end that we must convert idleness into leisure, sloth into repose, indolence into opportunity. We must feed and clothe the mind as well as the body. We must find occupation for idle thoughts as for idle hands.

The Museum affords in its collections, exhibitions, lectures, classes and concerts an unparalleled opportunity for the employment of leisure, enforced or otherwise.

That this opportunity is appreciated is shown by the advantage taken of it. By present indications, well over 300,000 visits will be made to the Museum during the current year. Surely this institution is realizing the purpose envisioned for it by its Founder.

The Museum announces herein its principal educational activities of general interest. Those of more specialized purpose are but mentioned in the Daily Schedule.

All are free, in keeping with the ideal of service and contribution to the community which has ever been the guiding principle of this institution. The advantages of the Museum are available to all.

A PORTRAIT BY DAVID

FOUNDED in 1663, the French Academy in Rome had far reaching consequences. It was more than a century later that the French Revolution was to set up the Republic, to be followed by the Consulate and the Empire. Yet the people had been long prepared for these governmental forms, based so closely upon those of ancient Rome.

Archaeological research is not alone the amusement of the scholar. It frequently is accorded wide public interest, and in the train of that interest may, and have, come portentous events. Never was this more evident than throughout Europe, and especially in France, in the eighteenth century. Toward its median came De Brosse's history of the Roman Republic, and Leroy's work on the ruins of Greece. There followed many another archaeological treatise. First to be influenced was fashion, in the home, in costume, in the toilette; then art and then government.

Foremost among the painters of the Revolution, leader of the classical movement, was Jacques Louis David. Born in Paris on August 30, 1748, he was the grand-nephew of Francois Boucher. Failing three times to win the Prix de Rome, it was his fortune to succeed on his fourth attempt, and to go to Italy in 1775 with his teacher Vien, the newly appointed Director of the Academy. Previously David had painted in the rococo style then current. His years at Rome brought about a complete change in his work. In 1784, while still in Rome, he raised his standard in the Oath of the Horatii and the Brutus. Both canvases were precursors of the art of the Revolution and both found immediate popularity in Paris.

At the outbreak of the Revolution, David was already well established as a painter. He was a deputy in the Convention and his became the official art of the period, not only in the field of painting; his principles ruled as well in sculpture and decoration and in all other forms of art. The Oath of the Horatii, the Rape of the Sabines, those other completely archaistic works were succeeded in turn by the Death of Marat and other pictures of his time. From his revolutionary service he passed into that of Napoleon and his colossal, authentic and accurate painting of the Coronation stands as a monument to his genius as well as a perfect record of the event.

While it was such pictures as these,—art in the service of the State—for which he was chiefly honored and respected by his contemporaries, his ability as a portraitist was of the highest order and it is due in great measure to his portraits that he is now held in high respect.

Of them Muther says: "His portraits have no less strikingly survived the fiery ordeal of time. In them, too, he is neither rhetorical nor cold, but full of fire and the freshness of youth. Face to face with his model, he forgot the Greeks and Romans, saw life alone, was rejuvenated in the youth-giving fount of nature, and painted—almost alone of the painters of his generation—the truth. Here his effect, when otherwise he was lacking in all naiveté, is actually naive and intimate. The best painters have never treated flesh better. He had an aversion to palette tones, and sought after nature with unexampled attention. The fine pearl-grey of his colouring is as delicate as it is distinguished; in his portraits, especially, the relief-tones of blue and light rose seem almost to anticipate the delicate, toned-down tints of modern Impressionism. Himself an ardent Revolutionist, he was, as it were, created to be the portrayer of those men of an austerity like Cato's, and those women with their free, masculine, proud gaze; that valiant generation that felt within itself a desire to begin civilisation again and found religion anew."

David lived on after the close of the Empire. He passed his last years in exile in Brussels, where he continued to paint portraits and other figure pictures. He died there in 1825. The new taste which had gone back to the antique had demanded in painting the beauty of sculpture, forcing upon it the use of pure and simple lines. In the formation of this technique David led, and his tradition was carried on by his numerous pupils, chief of whom were Ingres and Isabey.

David, so important in the history of French art, is well represented in the Toledo Museum by the Portrait of a Gentleman, which came to the Museum as the gift of President Arthur J. Secor. The classical influence is seen in the beautiful modelling, particularly of the face, which stands out almost like sculpture. The seated figure occupies the center of the canvas. The subject rests an arm on a table, upon which are also books and documents and in his right hand, resting on the back of his chair, he holds a quill pen. The background has that beautiful atmospheric quality which causes the figure to stand out against it as if it were modelled in the round.

On the leg of the table, visible only upon very close inspection, are the letters L D entwined in a monogram. As a signature we know of no parallel in this form, as such works of his as are signed bear the name DAVID in Roman characters. Still, there is always the possibility of an undiscovered form making its appearance. The quality of the painting and the characteristics of the brushwork stamp it as from the master's hand as no signature could.

The costume of the subject, and stylistic comparison with David's portraits of known date, would alike indicate that our pic-

ture was painted in the last decade of the eighteenth century, when the master was at the height of his technical powers.

The Toledo Museum is most fortunate that President Secor's generosity has placed in its collections so fine and characteristic a work by such an important figure in the history of French painting.

THE EXECUTION OF MAXIMILIAN — EDOUARD MANET

MANET'S GREAT LITHOGRAPH

THE story of Maximilian of Austria as Emperor of Mexico is one of the most tragic in modern European history. The popular Commander-in-Chief of the Austrian Navy at the age of twenty-four, he had been removed by his elder brother, the Emperor Franz Josef. Maximilian felt that he had been treated unfairly, and deeply ambitious to rule, he listened sympathetically to the offer of the crown of a new empire. He became Emperor of Mexico in 1863, thereupon renouncing his imperial rights in Austria.

From the start his reign was unsuccessful; the country was opposed to him, the majority refused to recognize his government; antagonism was on all sides. When the French troops were withdrawn from Mexico on demand of the United States, Maximilian was left unprotected at the mercy of his opponents. The Empress Charlotte went to Europe to seek assistance, but in this effort

she was unsuccessful. Maximilian refused to leave the country, was captured at Queretaro, where he had moved his headquarters from Mexico City, was tried there and executed on June 19, 1867, together with two of his generals.

Such was the climax of the life of Maximilian, which Edouard Manet has painted, and drawn as a lithograph. This great painter of France, known to the world for his influence on modern painting, his pioneer work in achieving recognition for the group of artists known as Impressionists, was so much interested in the ill-fated Emperor of Mexico that in order to paint the subject he investigated carefully the circumstances and details of the event and planned his composition in accordance with the facts as they came to him. He secured a squad of soldiers from the barracks to represent the firing party, two of his friends to pose as the generals, Méjia and Miramon. The head of Maximilian was painted from a photograph. Revising his composition again and again, he painted three large canvases until he had satisfied himself that the scene agreed with the account which he had received.

One of these canvases he adapted as the subject of a lithograph, perhaps his most noted work in that medium, which has been added to the print collection of the Museum. Rich in contrast of deep black and brilliant white, the lithograph is dramatic in subject and treatment. Maximilian and his generals stand in noble dignity facing the firing squad, who seem to be firing at very close range. According to authorities, however, this arrangement agrees with the facts. One soldier, turned from his fellows and from the three dominating figures at the left, serves to balance the composition by bringing some interest to the right of the scene.

Already noted as a painter in the eighteen sixties, Manet joined with a small group who experimented with lithography, among them Bracquemond and Legros, noted as etchers, and Fantin-Latour. The last mentioned, with Manet, may be ranked among the outstanding lithographers of all time. While Manet produced but few prints, there may also be cited as fine examples of his work with the crayon the Guerre Civile, Une Barracade, Portrait de Femme, and Le Gamin.

It is as a painter, however, that Manet will always be most renowned, though his lithographs show as well that simplicity, directness and command of line and mass composition which is so characteristic of his work in oil. In his better known medium is the Portrait of Antonin Proust, the first of the works by one of the great masters of Impressionism to be acquired by the Museum, to which it came as the gift of Edward Drummond Libbey.

A CHANGE OF TIME

The enlargement of the Museum has made possible a long desired change in the hour of the Sunday Concerts for adults and the Art Talks for children. Now that the Concerts are held in the Peristyle and the Auditorium is available for the use of the children, who years ago outgrew in number the capacity of the Lecture Room, it is no longer necessary to hold the Concerts at so early an hour. Hence beginning on October 1 the Sunday Concerts will be held at three o'clock. For the convenience of parents whose children accompany them to the Museum, the Art Talks will also be held at the same hour. Programs will be so planned that both Concerts and Art Talks will close as well as open simultaneously.

THE MUSIC APPRECIATION COURSE

In response to many requests the course in Music Appreciation has been changed from Thursday mornings to Thursday evenings. Beginning on October 5 the lectures and recitals presented by Mary Van Doren will occur on Thursday evenings at 8:30 in the Auditorium.

The series of twenty-four lectures is planned as a course which will increase musical understanding in general, and which will also have direct bearing on the various musical events presented in the Museum. A study will be made of fundamental elements of music and of the work of certain composers who have had greatest influence in the development of music as an art, beginning with Sebastian Bach. While planned as a course of study each lecture-recital will be complete in itself and will last approximately one hour.

A REQUEST

We have of late received a number of inquiries from libraries for copies of the early issues of the Museum News. Among others, the file of the Toledo Public Library lacks several numbers. Our own supply of extra copies has long since been exhausted. It is possible that some of these early issues are lurking in Toledo attics. Copies of any numbers issued previous to the year 1921 are desired. Should our Members happen to have any of them, they may send them to the Museum with the assurance that by so doing they will be conferring a favor upon some library.

The reproductions interspersed in the Schedule are taken from class work by adult or child students in the Museum School.

ORIGINAL SURFACE PATTERN VIRGINIA LOXLEY
THIRD YEAR CHILDREN'S CLASS

COMING EXHIBITIONS

OCTOBER

International Exhibition of Paintings
Prints by J. Ernest, Grace R. and Mary Dean
Work of the Museum School of Design
French Advertising Posters
Photography, Pictorialists vs. Modernists

NOVEMBER

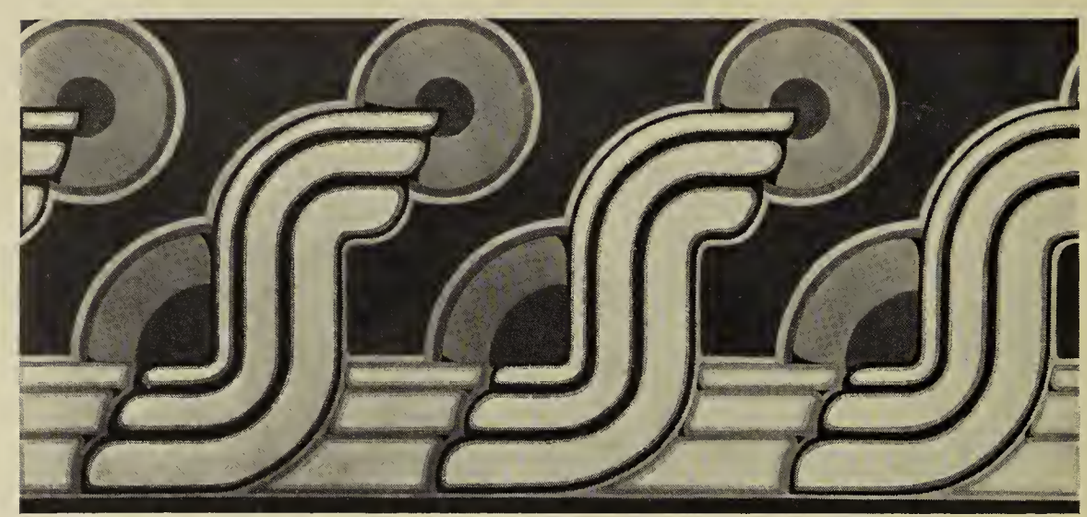
Chinese and Japanese Textiles
Etchings by Donald Shaw MacLaughlan
Industrial Designs by Van Doren and Rideout

SCHEDULE OF EDUCATIONAL ACTIVITIES

ART APPRECIATION—PAINTING

Monday Afternoons at 4:00 o'clock

Sept.	18	The Introduction to the Course
Sept.	25	Learning to See
Oct.	2	Early Painters in England—Holbein, Rubens, Van Dyck
Oct.	9	Hogarth, the First Great English Artist
Oct.	16	International Exhibition of Modern Painting
Oct.	23	Joshua Reynolds, England's Popular Portrait Painter
Oct.	30	Thomas Gainsborough—Chief Rival of Reynolds
Nov.	6	Henry Raeburn—Greatest Painter of Scotland
Nov.	13	Appreciation through Observation
Nov.	20	Two Portraits by George Romney
Nov.	27	Countess of Arundel by Thomas Lawrence
Dec.	4	Portrait of Sir Thomas Frankland by Thomas Lawrence
Dec.	11	David Wilkie's Portrait of H. M. William IV
Dec.	18	A Portrait by David, Leader of French Portrait Painting
Jan.	8	Portrait of Lafayette by Jean-Ernest Heinsius
Jan.	15	Benjamin West, First Colonial Painter in England
Jan.	22	Lord Abercrombie by Copley, Boston Artist of London
Jan.	29	Portrait of Thomas Cushing by Copley
Feb.	5	An Introduction to the Second Semester of the Course
Feb.	12	An Approach to Appreciation
Feb.	19	The Portrait of My Mother by James McNeill Whistler
Feb.	26	The Portrait of My Mother by James McNeill Whistler
Mar.	5	Portrait of Whistler by Walter Greaves
Mar.	12	Carnegie International Exhibition
Mar.	19	Carnegie International Exhibition
Mar.	26	Sir Ashley Cooper by Gilbert Stuart
Apr.	2	Portrait of George Washington by Gilbert Stuart
Apr.	9	Portrait of Mrs. Burnett by Thomas Sully
Apr.	16	Appreciation through Observation
Apr.	23	Some Early Painters of Landscape
Apr.	30	Dutch Forerunners of the English Landscape Painters
May	7	Turner and His Campo Santo
May	14	Arundel Mill and Castle by John Constable
May	21	Dream of Arcadia by Thomas Cole
May	28	Scottish Highlands by Gustave Dore
June	4	To Be Announced Later



MOTIF FOR A BORDER — NORMAN STEUER, JR.

ADVANCED COLOR AND DESIGN CLASS

TRAVELLING IN FRANCE

Tuesday Evenings at 7:00 o'clock

Oct.	3	Entering France from the Southeast
Oct.	10	A Day in a Provence Village
Oct.	17	Aigues-Morte, a Mediaeval Mediterranean Fortress Town
Oct.	24	Towns of the Lower Rhone
Oct.	31	Southern Burgundy and Its Charms
Nov.	7	The Old Road to Carcassonne
Nov.	14	Northwest to Moissac
Nov.	21	Northward Bound to the Dordogne Caves
Dec.	5	Mighty Loches and Charming Chenonceaux
Dec.	12	The Chateau Country of the Loire
Dec.	19	Chateau Blois and Its Neighbor, Chambord
Jan.	9	The Journey to the Precious Cathedral of Chartres
Jan.	16	On the Way to Paris
Jan.	23	The Isle de la Cite
Jan.	30	The Right Bank of the Seine
Feb.	6	The Left Bank of the Seine
Feb.	13	Masterpieces of Ancient Times in the Louvre
Feb.	20	A Side Trip to a Great Cathedral—Reims
Feb.	27	Famous Works by Italian Masters in the Louvre
Mar.	6	German and Spanish Masterpieces in the Louvre
Mar.	13	Riches of Flanders in Paris Museums
Mar.	20	Masterpieces by Dutch Painters in the Louvre
Mar.	27	France and Its People Portrayed by French Masters
Apr.	3	A Farewell Look at Paris
Apr.	10	Fontainebleau and Barbizon

Apr.	17	Seeing France from Paris to Vichy
Apr.	24	Northward from Paris to Beauvais and Amiens
May	1	Mediaeval Rouen—the Conqueror's Capitol
May	8	In Normandy—a Last Look at France

ART HISTORY—SURVEY OF THE ITALIAN RENAISSANCE

Thursday Evenings at 7:00 o'clock

Sept.	21	Introduction to the Course
Sept.	28	The Beginnings of Christian Art in Italy
Oct.	5	The New Impulse at Pisa
Oct.	12	Siena's Place in Italian Art
Oct.	19	Duccio and Contemporary 14th Century Artists of Siena
Oct.	26	Florence, the Center of Culture in Italy
Nov.	2	Giotto, Great Master of Florence
Nov.	9	The Work of Giotto at Padua
Nov.	16	Brunelleschi and Ghiberti
Nov.	23	The Della Robbia Family
Dec.	7	Donatello, the 15th Century Sculptor-Genius
Dec.	14	Other Master Sculptors of the Period
Dec.	21	The Young Masaccio, Leader of the Moderns of His Day
Jan.	4	Fra Angelico, the Dominican Painter
Jan.	11	Botticelli, the Painter-Humanist
Jan.	18	Other Florentine Painters of the Early Renaissance
Jan.	25	To Be Announced Later
Feb.	1	Growth in Appreciation
Feb.	8	The Awakening Outside Florence
Feb.	15	The Dawn in Venice and the North
Feb.	22	The Bellini Family
Mar.	1	The High Renaissance in Florence
Mar.	8	Its Herald, Leonardo da Vinci
Mar.	15	The Exodus of Great Artists from Florence to Rome
Mar.	22	Michelangelo, the Mighty Sculptor
Mar.	29	Michelangelo, the Master-Painter of the Sistine Chapel
Apr.	5	Raphael, the Beloved Painter of His Day
Apr.	12	The Followers of Great Artists
Apr.	19	Giorgione, a Genius of Venice
Apr.	26	Titian, the Master Colorist
May	3	Correggio of Parma
May	10	Lesser Lights of Northern Italy
May	17	Tintoretto, One of the Great of Venice
May	24	Veronese, Painter of Venetian Luxury
May	31	The Renaissance Closes in Venice

ORIGINAL COMPOSITION — RALPH KNOBLAUGH

COMPOSITION IN COLOR CLASS

MUSIC APPRECIATION

Thursday Evenings at 8:30 o'clock

Oct.	5	The Place of the Folk Song in Musical Literature
Oct.	12	Elements of Form which Aid the Listener
Oct.	19	The Magic Appeal of Rhythm
Oct.	26	Program of the Cincinnati Orchestra Concert in Toledo
Nov.	2	Mozart the Musical Meteor
Nov.	9	Tune, Melody and Musical Memory; the Lyric Appeal
Nov.	16	Repetition, Variation and Imitation in Classic Forms
Nov.	23	Sebastian Bach and the Art of Fugue
Dec.	7	Early Dances and the Classic Suite
Dec.	14	National Characteristics in Modern Dance Forms
Jan.	4	The Symphony Orchestra and How It Grew
Jan.	11	String and Percussion Instruments of the Orchestra
Jan.	18	Members of the Woodwind and Brass Families
Jan.	25	Beethoven and New Horizons in Music
Feb.	1	Schumann and the Romantic Movement in Germany
Feb.	8	Program of the Minneapolis Orchestra Concert in Toledo
Feb.	15	Treasures of Melody and Mood from Franz Schubert
Feb.	22	Program Music in the Nineteenth Century
Mar.	1	Chamber Music, Its Origin and Development
Mar.	8	Program of the Detroit Orchestra Concert in Toledo

Mar.	15	The Titanic and the Human Brahms
Mar.	22	Chopin, Poet of the Piano
Apr.	5	Review and Music Memory Contest
Apr.	12	Request Program of Piano Compositions

THE ARTS OF THE ORIENT—JAPAN

Friday Afternoons at 4:00 o'clock

Sept.	22	Artistry and Practicability in Japanese Architecture
Sept.	29	Japanese Temples and Palaces
Oct.	6	Home Architecture of Japan
Oct.	13	The Art of Japan's Armor-workers
Oct.	20	The Basket-makers of Japan
Oct.	27	Japanese Book Arts
Nov.	3	Costumes—The Everyday Use of Silk
Nov.	10	Artistic Charm of Japanese Flower Arrangement
Nov.	17	Furnishings of a Japanese Home
Nov.	24	The Garden Art of Japan
Dec.	8	Japanese Lacquer—an Unique Craft
Dec.	15	Sculptural Metal-work of Japan
Dec.	22	Japanese Ornament
Jan.	5	Review
Jan.	12	Special Interpretation
Jan.	19	The Beauty of Japanese Music and Poetry
Jan.	26	The Shosoin, the Oldest Museum in the World
Feb.	2	Japanese Painting from the 7th to the 12th Century
Feb.	9	Japanese Painting—The Warrior Epoch
Feb.	16	Japanese Painting—The Idealistic Epoch
Feb.	23	Japanese Painting—The Realistic Epoch
Mar.	2	The Ceramic Art of Japan
Mar.	9	Japanese Prints—A Great Phase of Graphic Art
Mar.	16	Contemporary Japanese Prints
Mar.	23	Japanese Sculptural Art
Apr.	6	Japanese Sculptural Art
Apr.	13	The Art of the Japanese Sword
Apr.	20	The Art of the Tea Ceremony in Japan
Apr.	27	Artistic Japanese Textiles
May	4	The Theatre Arts of Japan
May	11	Wood-carving
May	18	Review
May	25	Special Interpretation

ORIGINAL COMPOSITION — HESTER TOM

COMPOSITION IN COLOR CLASS

HOURS OF MUSIC FOR CHILDREN

Saturday Mornings at 10:00 o'clock

Oct.	7	The Kinds of Music We Hear
Oct.	14	What Form Means in Music
Oct.	21	Nature in the Music of Grieg and MacDowell
Oct.	28	Opera Hour, "Hansel and Gretel"
Nov.	4	Rhythm as Used by Primitive and Civilized Peoples
Nov.	11	How Melody and Harmony Made Music Expressive
Nov.	18	Music of the Master Mozart
Nov.	25	Opera Hour, "The Magic Flute"
Dec.	9	Program by Members of Special Study Groups
Dec.	16	The Christmas Story Told in Music
Jan.	6	The Symphony Orchestra; Story of the Violin
Jan.	13	String and Percussion Instruments of the Orchestra
Jan.	20	Members of the Woodwind and Brass Families
Jan.	27	Opera Hour, "The Mikado"
Feb.	3	The Romantic Music of Schumann and Schubert
Feb.	10	Music for Dancing, Old and New
Feb.	17	Dance Music for Listening Only; Bach and Chopin
Feb.	24	Opera Hour, "Lohengrin"

Mar.	3	Classic Form and Josef Haydn
Mar.	10	The Fifth Symphony of Beethoven
Mar.	17	Opera Hour, "The Bohemian Girl"
Mar.	24	The American Negro in Music and Art
Apr.	7	Program by Members of Special Study Groups
Apr.	14	Recital for Young People by Mary Van Doren

CHILDREN'S ART TALKS

Arts of France

Saturday and Sunday Afternoons at 3:00 o'clock

Sept.	16–17	Roman Ways in French Lands
Sept.	23–24	The Monks and Their Cloisters
Sept. 30–Oct. 1		Castles of Old France
Oct.	7–8	How Tapestries Were Made
Oct.	14–15	Cathedrals of Old France
Oct.	21–22	Sculptured Stories of Church and Cathedral
Oct.	28–29	Stained Glass Windows and How They Are Made
Nov.	4–5	Jeweled Books of the Middle Ages
Nov.	11–12	Royal Printers of Old France
Nov.	18–19	French Kings and Their Royal Book-Binders
Nov.	25–26	King Francis I and His Painter, Clouet
Dec.	2–3	A Color Engraving by Bonnet
Dec.	9–10	Portraits of Jacques Louis David and Heinsius
Dec.	16–17	Jean-Baptiste Corot, Beloved Painter of France
Jan.	6–7	The Painter of Trees, Theodore Rousseau
Jan.	13–14	Narcisse Diaz, Painter of the Forest
Jan.	20–21	Jean Francois Millet, Peasant Painter
Jan.	27–28	Charles Jacque, Great Painter of Sheep
Feb.	3–4	Rivers of France Painted by Daubigny
Feb.	10–11	French Landscapes by Troyon, Dupre and Van Marcke
Feb.	17–18	Harpignies, Breton, Lhermitte and Ziem
Feb.	24–25	Cazin and Dore, Painters of French Landscape
Mar.	3–4	Lithographers of Humor, Daumier and Gavarni
Mar.	10–11	Charles Meryon, an Etcher of Old Paris
Mar.	17–18	The Impressionists, Manet and Morisot
Mar.	24–25	Degas and Monet, Painters of Light and Color
Mar. 31–Apr. 1		Later Painters of France
Apr.	7–8	Some Modern French Sculptors
Apr.	14–15	Arts of France
May	27–28	Children's Dramatization

DAILY SCHEDULE OF ACTIVITIES

SUNDAYS:	2:00 P.M.	Art Talk for Children
	3:00 P.M.	Concert for Adults
	3:00 P.M.	Art Talk for Children
	3:30 P.M.	Motion Pictures for Children
MONDAYS:	4:00 P.M.	Art Appreciation for Adults
TUESDAYS:	1:45 P.M.	Sixth Grades, Public Schools
	2:45 P.M.	Second Year Color and Design
	4:00 P.M.	Clothing Appreciation
		Methods for Art Teachers
	7:00 P.M.	Travel Talks
		First and Second Year Color and Design
		Home Furnishing
		Lettering
WEDNESDAYS:	10:15 A.M.	Sixth Grades, Public Schools
	1:45 P.M.	Sixth Grades, Public Schools
	2:45 P.M.	First and Second Year Sketching from the Model
		First Year Color and Design
THURSDAYS:	10:15 A.M.	Sixth Grades, Public Schools
	1:45 P.M.	Sixth Grades, Public Schools
	2:45 P.M.	Composition in Color
		Home Furnishing
		Decorative Drawing
	7:00 P.M.	Art History—Survey of Renaissance Art in Italy
		First and Second Year Poster
		Decorative Drawing
		Second Year Lettering
	8:30 P.M.	Music Appreciation for Adults
FRIDAYS:	9:00 A.M.	Sixth Grades, Public Schools
	10:00 A.M.	Composition in Photography
	10:15 A.M.	Sixth Grades, Public Schools
	1:45 P.M.	Sixth Grades, Public Schools
	2:45 P.M.	First Year Color and Design
		First and Second Year Fashion Drawing
	4:00 P.M.	Arts of the Orient
SATURDAYS:	9:00 A.M.	Children's First, Second, Third and Fourth Year Color, Design and Drawing
		Art Talk for Selected Pupils
	10:00 A.M.	Music Appreciation for Children
	11:15 A.M.	Children's First and Second Year Color, Design and Drawing
	2:00 P.M.	Children's First and Second Year Color, Design and Drawing
		Children's Museum Guild
	3:00 P.M.	Art Talk for Children
	3:30 P.M.	Motion Pictures for Children